

*The*

MAY 1915

# PHOTOGRAPHIC TIMES

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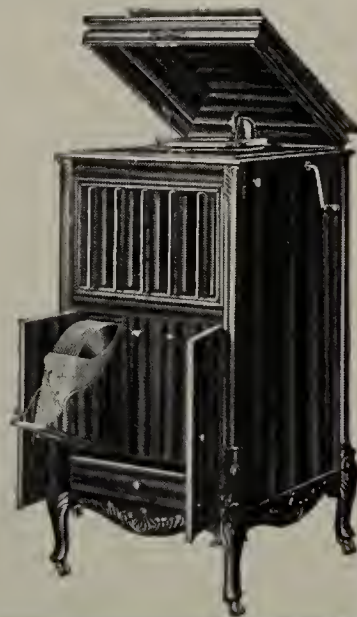
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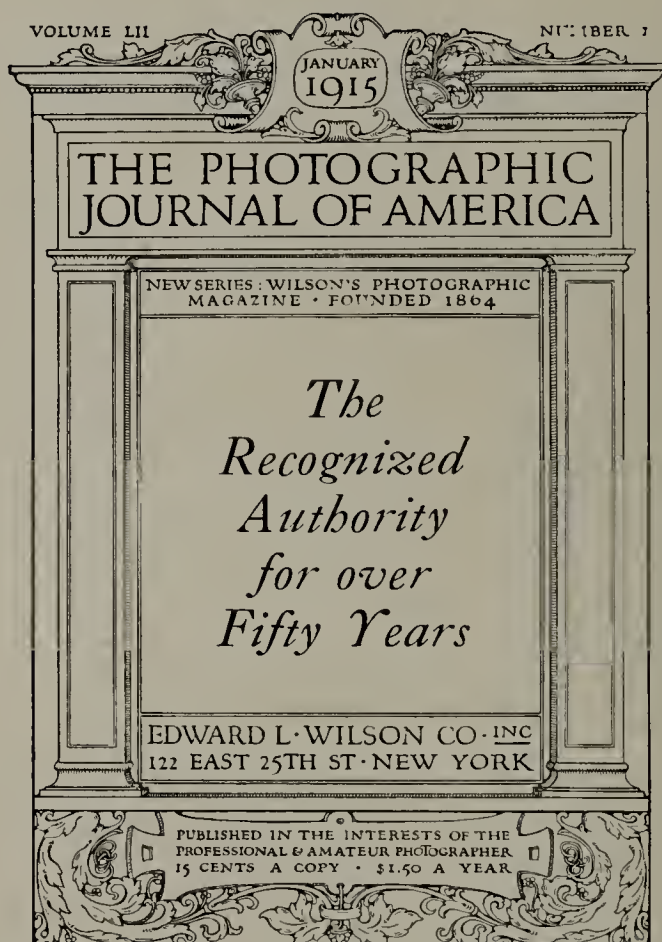
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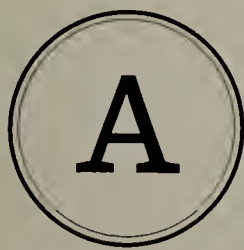
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### CONTENTS

MAY DAY PARTY—COVER DESIGN.....	Floyd Vail
THE SNOW PATH—FRONTISPIECE.....	W. H. Sargent
THE PHOTOGRAPHIC TIMES "WINTER LANDSCAPE PRINT COMPETITION"—Illustrated. . . . .	181
AN AID TO BETTER PICTURES.....	Bayard Breese Snowden 188
SOME COMMON MISTAKES MADE BY BEGINNERS—Illustrated.....	C. H. Claudy 191
PHOTOGRAPHING INSECTS—Illustrated.....	Dr. R. W. Shufeldt 197
MY EXPERIENCE WITH A VEST POCKET KODAK—Illustrated....	Burton H. Allbee 204
PICTURESQUE GARDEN POSES—Illustrated.....	Burdette C. Maercklein 209
CURRENT EVENTS AND EDITORIAL COMMENT.....	212

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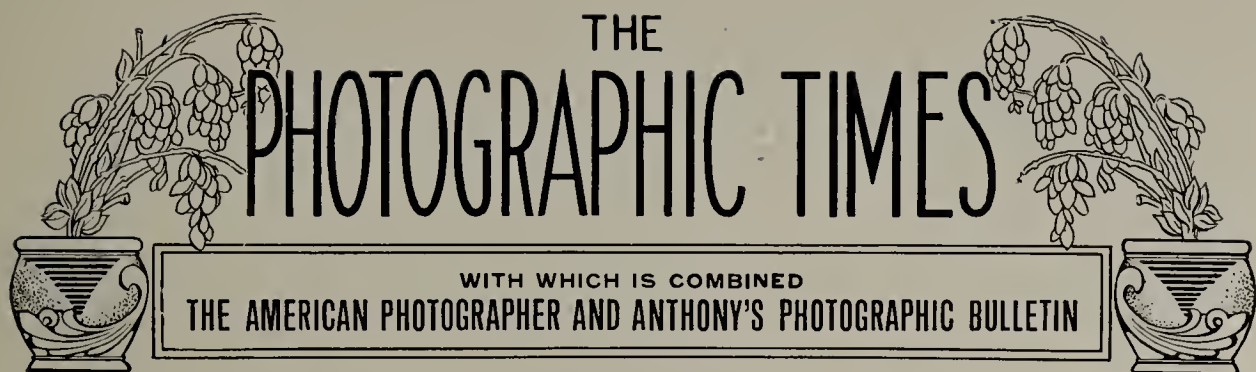


*THE SNOW PATH*

*W. H. Sargent*

First Prize in THE PHOTOGRAPHIC TIMES "Winter Landscape" Print Competition.





VOLUME XLVII

MAY, 1915

NUMBER 5

## THE PHOTOGRAPHIC TIMES' "WINTER LANDSCAPE" PRINT COMPETITION

WITH the arrival of the beautiful spring days, our thoughts very naturally turn to the great world out of doors, and the photographer becomes more interested in landscapes than in any other branch of his charming art. We are sure that our readers are no exception to this general rule, and that in the May Number of THE PHOTOGRAPHIC TIMES, they might expect to see pictures of spring landscapes and kindred subjects. But, we ask them to pause, for a while, and consider, with us, the very beautiful prints which have been awarded prizes, Honorable Mention and High Commendation in our "Winter Landscape" Competition, which closed on the Thirtieth of March.

Our object in having this particular competition at this time, was to give our readers ample opportunity for making their winter pictures up to the very last moment. The results of our competition, as shown herewith, will convince all that we have been amply repaid in selecting this opportune time for the Winter Landscape Competition.

The winter, in the immediate neighborhood of New York, has been an unusually mild one, with very little snow or ice, and, therefore, with few real typical landscapes to be photographed. Most of our competitors in this part of the country, we think, must have given up the idea of securing suitable snow subjects for their cameras, when lo and behold, the greatest snow storm of the season, in fact, almost another blizzard like the great one in '88, occurred at the very beginning of the spring season. Some of our competitors apparently became tired of waiting for snow, and sent in their prints, made during the winter, to be sure, but of subjects showing the earth in its brown coat, which might have been proper for either spring or fall. Those who waited, however, were rewarded, and we have received an unusually fine assortment of typical winter pictures, with snow and ice, and exhibiting characteristic winter sports and pastimes. The number of prints was fully equal to, if not in excess of, our previous competitions,





*WEATHERING THE BLIZZARD*

*George H. Heydenreich*

Second Prize in THE PHOTOGRAPHIC TIMES "Winter Landscape" Print Competition.

while the average of merit was much superior to any competitions we have yet held with the landscape subject.

The First Prize, for "The Snow Path," was given a new competitor in these subjects, Mr. W. H. Sargent, who submitted several prints of similar subjects and treatment, and to whom the Judges, after due deliberation, awarded premier honors; his entire collection was excellent, and of very high average of merit, but the particular picture which the Judges awarded First Prize, stood out, not only in his own admirable collection, but in the entire competition, as particularly fine, both in composition and in execution. Through an apparent oversight, Mr. Sargent did not give us full particulars in regard to his print, so that we are unable to tell our readers just how it was made. The print

was on glossy Velox, which brings out the details of the negative very nicely. It was slightly tinted, which enhanced the artistic value of the print, but does not, of course, appear in the negative.

The Second Prize was awarded to Mr. George H. Heydenreich, for his fine winter scene entitled "Weathering the Blizzard." It is a characteristic picture, made in Madison Square, New York, which looks much better in the original than in the reproduction, because it depends, for its charm, considerably upon its delicate atmospheric effect. The composition is excellent, and the print is well made; but its soft, winter aspect particularly commended itself to the judges. Several other prints were submitted by Mr. Heydenreich, all of which were good, but none showed the same excellence as his winning picture. Some of the



*A WINTRY PATH*

*Wm. S. Davis*

Third Prize in THE PHOTOGRAPHIC TIMES "Winter Landscape" Print Competition.





*THE LAST SNOW*

*J. H. Field*

First Honorable Mention in THE PHOTOGRAPHIC TIMES "Winter Landscape" Print Competition.

others were a little too soft in effect and elusive, and would not reproduce as well as this weathering the storm.

The Third Prize goes to an old and successful competitor of THE PHOTOGRAPHIC TIMES for his "Wintry Path," which is a beautiful picture by straight photography, made in an ordinary country woodland, but selected with rare artistic skill which characterizes all of Mr. Davis' pictures. "A Wintry Path" was made on a late afternoon in February, about four o'clock, in the clear sunshine, and with an exposure of two seconds, stop F/22, with an R. R. lens of  $7\frac{1}{2}$  inch focus, a 4 x 5 Wellington Anti-screen Plate, backed by an Ingento "A" Ray Filter, used for color correction. The print submitted was on  $6\frac{1}{2} \times 8\frac{1}{2}$  Enlarging Cyko Paper, studio surface. Mr Davis also

submitted several other prints, of surpassing interest and excellence, one of which we would have been very happy to reproduce, but for the effect of its charming elusive qualities would not adequately appear in the half-tone engraving.

The print to receive First Honorable Mention is "The Last Snow," by J. H. Field, another successful competitor in former PHOTOGRAPHIC TIMES Print competitions. This picture is a very charming winter scene, arranged with artistic skill, and well carried out. The figure at the boat is properly subordinate to the landscape, but, at the same time, fits in the picture as though it belonged there. We think this picture would have been considerably improved if part of the foreground had been cut out; it would have improved



*Clear the Track* Carl Peterson  
Second Honorable Mention in THE PHOTOGRAPHIC TIMES "Winter Landscape" Print Competition

the shape of the picture as well as the composition. This print was made from a negative with a Premo "B" camera, Cramer Iso Plate, enlarged on Carbon Black Paper. Other pictures of Mr. Field's showed merit, but, in one case the atmospheric effect was a little over done, which would prevent its being adequately reproduced. The over-softness may be accounted for by the very early hour in the morning—7:30—when the negative was exposed.

Second Honorable Mention was awarded "Clear the Track," by Carl Peterson, who has also been successful in former PHOTOGRAPHIC TIMES' competitions. This is a very pleasant picture, of children full of action, and well executed. It was made in January at noon, on a bright day, with 1/50 of a second exposure, on a Hammer Plate.

Third Honorable Mention is made of "Whitehouse Mountain," by Frank

A. Rice, who was successful in former competitions. We think this fine picture could have been improved by judicious trimming, which is also true of other pictures submitted in the collection by Mr. Rice. "Whitehouse Mountain" was made with a 3A Kodak, 1/25 of a second exposure, at F/8, on a bright, sunny day in January; a ray filter was used, and N. C. film; it was printed on enlarging Cyko Paper.

The Judges, after careful deliberation, awarded High Commendation to Mrs. Wilma B. McDevitt for her print entitled "Capitol Grounds in Winter;" to Earl Hovey, for "The Park in Winter's Garb;" to A. C. Smith, for



*Whitehouse Mountain* Frank A. Rice  
Third Honorable Mention in THE PHOTOGRAPHIC TIMES "Winter Landscape" Print Competition.





*THE CAPITOL GROUNDS IN WINTER*

Highly Commended in THE PHOTOGRAPHIC TIMES "Winter Landscape" Print Competition.

*Mrs. Wilma B. McDevitt*

"Grandfather's Place;" to Edwin A. Roberts, for "February Morn;" to William Ludlum, Jr., for "Morning Shadows." The Judges also favorably mentioned prints submitted by the following contestants, but could not recommend them for prizes, Honorable Mention or High Commendation: I. A. Phalen, Jr., W. R. Laity, Miss Alice Willis, J. W. Schuler, W. L. Sanborn, M. J. Goodwin Jr., J. McCartney, Miss Florence M. Uhl, E. D. Leppert, H. J. Weber, John M. Kinney, R. A. Fulton, R. L. Walker, F. J. Aldridge.

The Judges wish to acknowledge the merit of three pictures by Miss Belle M. Whitson, which were not considered in awarding prizes because the subjects were not strictly winter

scenes, being devoid of snow or other characteristics of winter, they might have been made either in the spring or autumn.

To all those who competed, but did not succeed in receiving any award or favorable mention by the Judges, we offer this consolation, that our next competition will be an open subject, confined exclusively to novices, those who have never taken a money or other prize in any of the contests conducted by THE PHOTOGRAPHIC TIMES or any other photographic publication or exhibition. In limiting this contest to the novices, we hope that our former prize winners will not think that we are drawing the lines too closely, for it is not our desire to debar anyone from competing in these print contests:

## THE PHOTOGRAPHIC TIMES

but rather to encourage and stimulate those of our readers who may have been timid in coming forward with entries in previous competitions. It is natural for such to think that their work may be outclassed by the more experienced and older workers, and that is often the case; but we are sure that there is a great deal of talent

which has never yet exhibited itself in public, and it is our hope to give this opportunity for all such unknown photographers to show their work in this forthcoming contest. Choose your own subject, and send in your print, or prints, with confidence. Your work will be given careful consideration, and fair and impartial judgment.



*GRANDFATHER'S PLACE*

*Edwin A. Roberts*

Highly Commended in THE PHOTOGRAPHIC TIMES "Winter Landscape" Print Competition.



## AN AID TO BETTER PICTURES

BY BAYARD BREESE SNOWDEN.

EVERYONE recognizes that composition is one of the amateur's biggest problems. When the technical processes of exposure, development, and printing have been correctly carried out, the question still remains as to whether the picture is worth looking at. And the number of instances in which we must decide that it is not is sometimes depressing. In one case we feel that the details are jumbled together too much. In another the angle of view proves to have been a poor one. And in a very large number of instances we simply feel that we have failed to handle the subject in a satisfactory manner. All this is likely to be true not only of

purely pictorial efforts, but of ordinary record photographs as well.

There are, of course, many rules of composition the application of which will help us to improve. The trouble is with the application; rules are easy enough to learn, but not so easy to apply in particular cases.

There is, however, one path to improvement which is open to us all, and this path goes back to the first principles of education—the path of imitation. The amount of knowledge and efficiency gained through imitation is simply incalculable.

What is the point?

Well, we read a great many monthlies, weeklies, and dailies. These are



*FEBRUARY MORN*

*Edwin A. Roberts*

Highly Commended in THE PHOTOGRAPHIC TIMES "Winter Landscape" Print Competition.



THE PARK IN WINTER'S GARB

Earl Hovey

Highly Commended in THE PHOTOGRAPHIC TIMES "Winter Landscape" Print Competition.

full of half-tone reproductions of photographs. (Take merely the Sunday paper as an example.) Now, considered by and large, most of these photographs are successful. They may or may not represent the highest principles of art, but they do represent experienced handling of the type of subject shown. For example, I turn the pages of *The Country Gentleman* and find half-tones of cattle, horses, poultry, farm buildings, etc. And I feel in his arrangement of details, etc., the photographer has shown excellent judgment.

Obviously, by studying such work we can greatly improve our own. But the improvement will not be great unless the study is systematic and fairly close. Except for those of us possessed of unusual memories, casual examination of the countless photographic reproductions that pass before

our notice is not likely to yield any large fruitage in our own methods of attack.

These reproductions, however, provide the material for a systematic method of study which is open to all, and which is exceedingly simple. This consists of clipping from the newspapers and magazines those pictures which may contain a suggestion for the treatment of similar subjects whenever occasion shall arise. The clipped half-tones may be filed in whatever manner seems most convenient, or they may be pasted into a scrap-book at small expenditure of time and effort. They then become a mine of almost inexhaustible suggestion, and extremely valuable.

While imitation is the basis of such a method of improvement, that is not by any means all there is to it. In almost no instance will absolute imita-





MORNING SHADOWS

Wm. Ludlum, Jr.

Highly Commended in THE PHOTOGRAPHIC TIMES "Winter Landscape" Print Competition.

tion be possible. Any picture we choose to make will vary in its elements from the model we admire. But at the same time the model will serve to point out certain desirable arrangements of lines and masses. For instance, look at this war picture I turn to. It is clipped from the rotogravure section of the *New York Times*. A body of German artillery is shown winding through the narrow street of a French village. Though such a pictorial opportunity will never, probably, be mine, yet study of that excellent model may help me a whole lot the next time I attempt to photograph a procession. To such an extent imitation enters into practically all successful art, whatever its nature, and is not by any means preventive of originality.

The practice of culling and preserving half-tone illustrations will, how-

ever, do much more than indicate judicious methods of treatment for definite subjects we are likely to have in mind. It will also suggest other subjects. Where we have got into a rut, running to a certain kind of view almost habitually, the half-tone scrap-book will call our attention to other kinds of pictures on which to try our hand.

Not in a cut-and-dried fashion, either. In many cases the pictures we thus achieve may not resemble the half-tone pictures at all, the latter have acted merely as a starting point for our pictorial imagination. For example, I have before me in my collection a peaceful country view, with a herd of cows contentedly taking their undisturbed siesta. The picture which this suggests my making is totally different—it is one of some cattle ploughing along a dusty road to the local cattle

market, or, it may be, a milking scene. The human mind is peculiar; it jumps from one idea to another. But there is always a connection. To return to the figure of speech, it always jumps from some starting-point. And for pictorial purposes such a starting-point

is well supplied in an old-fashioned scrap-book of miscellaneous views. Originality is the thing, but originality must have subject-matter on which to play. The scrap-book opens up the subject-matter, and suggests more varied opportunities for pictorial effort.

## SOME COMMON MISTAKES MADE BY BEGINNERS

*With Seven Illustrations*

BY C. H. CLAUDY.

**N**OTICE I say "some" in the title. The whole magazine wouldn't be big enough to report *all* the common mistakes of the beginner!

But the mistake is a useful thing, in spite of its spoiling of good work. For only by making them can the individual learn to do without them. No story that was ever written, no lecture ever delivered, no instruction, no matter how expert, can ever take the place of Experience, spelled with a capital E. All that he who has passed through his novitiate can do, is to point the way and show what the mistake is, and how it was made. No line in this story is intended to prevent you from making a mistake if you want to make it—merely to show you *why* certain things are mistakes, how to recognize them as such, and how not to make them, next time!

I suppose the atrocity shown in Figure One is about the most common and the most costly mistake made by the beginner, the advanced amateur, even the expert. Its name is UNDER EXPOSURE. It comes from trying to make a picture in less time than the conditions will warrant. If the con-

ditions can be altered—that is, if the small stop can be replaced by a large one, or the dark day waited upon until it gives way to a bright one, well and good. If the conditions cannot be altered, then the exposure must. The remedy for the fault of under exposure is "more time." The remedy in the individual case is "throw-it-away-and-try-again."

It is under exposure which makes white things more white than they really are, and dark things more dark—at least, under exposure combined with that forcing in the development which is the beginners universal remedy for his fault of exposure. That



Figure One





Figure Two

it is *no* remedy, such a chalk and soot example as Figure One shows only too plainly. Sky, roof, wood, field, back of sheep—all dead white paper!

Figure Two is suffering from OVER EXPOSURE. It had *more* time than was needed. The negative flashed up quickly in the developer. The frightened beginner grabbed it from the developer. When it was fixed it was thin—painfully thin. The sky printed black, the snow printed a dismal gray and what was in nature a bright and attractive scene becomes, *via* the road of over exposure, a result painful to look upon. Intensification will improve it, but not all the intensifier that ever came in bottles will make of this as good a picture as a better exposure would, in the first place.

While these are the two commonest errors, I am passing them by without further comment, because they are so constantly treated by every writer who

attempts to help the beginner find his photographic legs. I would rather draw attention to those equally common but less published mistakes, such as Figure Three.

Now, there may be, in the outer limits of the cosmos, a planet where Figure Three would be esteemed beautiful. Not having been to such a planet I cannot say it would not. But I can say and do say that nowhere in *this* planet, where the difference between beauty and gingerbread is understood, would Figure Three get any applause.

Not that the peaceful little water-  
scape is not, in itself, inoffensive, even placidly pretty in a gentle, characterless way. It is the “ornamentation”—the “frame,” the “fancy matting” which “adorns” it which arouseth my ire!

What good is it? What does it profit the maker to put a hodge-podge of lines about his picture, like this? If it was an actual frame it would be horrible enough. But when it is only a make-believe frame, and a very ugly one at that, it has less than no excuse for being.

The eclipse, the circle, the square, the oblong—they are the conventional, accepted shapes for pictures. Only in exceptional instances, and usually for purely decorative and not pictorial purposes, can their use be foregone. Decoration of a picture by fancy edging is about like tying paper rosette on the rose, sugaring the oyster cocktail or embellishing the violin solo with an accompaniment played upon the dinner bell. Don't do it, friend beginner—don't buy the fancy mat, the ornamental edging, the scalloped



Figure Three

embellishment! If your print isn't pretty enough to appeal on its own account, no "trim" that you can give its edges will ever make it so.

And don't mistake fuzz and a fancy mount for art. Oh, the sins, the crimes, the atrocities, which are committed by the amateur who sees a broadly treated photograph and seizes upon its treatment and not its spirit as being Art, with a capital A, this time! It is that misapprehension of what is really, truly artistic, which results in little jokes like Figure Four. As nearly as can be said with certainty of so vague a print as this, it has been printed from the rear, and was as flat as a pancake which had been a footstool for an elephant in the first place. The white edge, the brown undermount and the grey final mount are, supposedly, the last word in "artisticness" but the entire result is of that stuff from which contributions to *Life*, *Puck* and *Judge* are fitly manufactured.

Ah, well, it takes all kinds of people to make a world, and it would be very stupid if we all thought alike, and worked alike and made photographs according to the same rules. Variety is the spice of life, and so we have funny little pictures like those shown, and tragic little near-successes like Figure Five, in which Pussy is admiring herself in the glass or kissing herself, I am not quite sure which.

There is the material for a very cunning picture in such a composition as this—indeed, any well made picture of an animal is likely to prove attractive, and an animal doing something—such as looking at itself in a looking glass—may easily be very specially attractive.

But!

*Why is the looking glass on the floor, on the fur rug, where Pussy can so easily get at it to admire herself?*

I pass over the fact that the picture is under-exposed, that the background is confused, and that Pussy's reflec-





Figure Four

tion looks somewhat as if she had been rudely awakened by having a looking glass dropped suddenly down in front of her. Those things are remedial by another trial. But what excuse is there for the mirror on the floor? Why is this picture any more cunning or interesting than a picture of the cat held up by main force in front of a mirror?

It isn't!

A *genre* picture must be natural. It must look unposed, whatever it really is. If pussy looks at herself in a mirror, it must appear that she climbed up on a table or bureau or something handy, for the purpose—unless a long mirror, which *naturally* reaches the floor is handy. A picture of puppies fighting over a bone, makes a good subject, OUT OF DOORS. But when they struggle over a bone on a sheet

in the parlor, we see the wheels go around, and it doesn't interest us. Having a pose look posed is a very common sin, indeed, and the beginner does not confine it to his animal sitters, either.

Don't photograph cats and dogs, as a beginning. When you do photograph them, make their portraits first, *genre* pictures of them later. And when you finally get to the genre, see that it fits, and that there are no observable impossibilities staring out at you, to be reproduced in the photograph.

You must know something more than which lever to press, which slide to pull, which chemical to use, if you would make a beautiful photograph of the materials which in themselves have only ordinary beauty.

Tulips are beautiful. A vase may be beautiful. A table top may be beautiful. But that does not mean that



Figure Six



*Figure Five*

tulips in a vase on a table top will make a beautiful flower picture—see Figure Six for proof.

One wonders what the white, cone-like thing is, to the right. One wonders why the case is way off the left of the center—is it the “new art?” One wonders why the flowers look like chunks of putty and who threw them into the vase. It’s a dandy vase, though—see the detail in the fleur-de-thingumbobs on the sides! Bah!

Flower photography needs something more than flowers. It needs common sense—it needs some beauty of arrangement. It needs some sense of what is tasteful as to containers. It needs some sense of light and shade, which would prevent so hard and harsh an attempt as this. Flowers are among the beautiful highlights of life. To portray them as sombre warts upon a mourning wall is to make the camera blaspheme, and while we all have to try and try again, we don’t have to

finish up and show such horrible examples of how not to do it, as this! If you cannot arrange or have arranged, your flowers, so they are graceful—if you cannot work with a well diffused, yet softly brilliant light; if you cannot do without the dark shadow and the harsh modeling—then go photograph the back yard fence or the neighbors taxicab and leave flowers for more experienced days in the future.

Well, I might run on forever, but I have a notion you are weary of a catalog of photographic sins and would have me stop. So I will just draw your attention to Figure Seven, and ask you what you think of it. After you have fully made up your mind whether you think it is bad or good, I’d just as soon tell you that as a photograph it is all right, but as a piece of arrangement it is all wrong. And if you want to know why, just ask yourself this question—why should a man



get on the other side of a bed and deliberately photograph a catacornered piece of it? And then you can lay it down as an axiom to which there is no exception that I know of save that dictated by absolute necessity, that in interior photography it is never right to have cut-in-half furniture form the entire foreground!

There are seven common mistakes out of seven hundred—or is it seven thousand? You can find them in your own pictures if you look, or if not these, others fully as bad. At least I hope you can, for by their mistakes ye shall know whether they have room for improvement, and only by your mistakes can you learn.



*Figure Seven*

## PHOTOGRAPHING INSECTS

*With Eleven Illustrations*

BY DR. R. W. SHUFELDT



HERE is no more interesting department of biological photography, nor one wherein more valuable results may be secured, than obtaining pictures of insects through the use of the photographic camera. Moreover, this line of work very frequently requires unusual skill; an all round knowledge of entomology, and a great familiarity with the use of the camera. Then, too, there is often a lot of out-of-doors work associated with it, and this is of immense advantage; for when one keeps constantly out in the fresh air, and uses one's hands and wits with the object in view of obtaining useful results, one is a long ways on the road leading to robust health, genuine happiness and generally to ultimate prosperity and fame.

When I speak of the photography of insects, I do not refer to the altogether too common practice of using a small, cheap camera; getting "snap-results" on every bug one runs across in the country, and then, perhaps, making a photo-album of the prints from the film-negatives, developed at the little photo-shop 'round the corner. Work done in this way soon comes to an end, and the results are of purely an ephemeral nature, soon passing out of sight, leaving no permanent record behind.

What the young entomologist should

aim to do is to obtain, by the use of the proper kind of camera, armed with the best kind of a lens for the purpose, a series of photographic pictures, illustrating the best known and most interesting insects in the country districts where he lives. These will not include spiders, as spiders are *not* insects, but it will include many that enter our homes and barns, and may be studied with great advantage by the young naturalist. If possible, these studies should always be made *natural size*, and include surroundings which give one some hint as to the habits of the



*The Grapevine Beetle or Spotted Pelidnota*  
(The original print submitted for this was beautifully colored. A panchromatic print does not bring out all the values in reproduction.—Ed.)





Horn Beetles

Fig. 1

insects photographed, or perhaps something else that may refer to its history. As examples of what I mean, I may suggest photographing a cicada emerging from its shell; a moth as it comes out of its cocoon, and another picture of both a couple of hours afterwards; paper-nest wasps building their nest, and so on for a great many others. A neat note-book should be kept, giving the full history of each successful result along this line of work. Such a book should record the time and place where the picture was obtained; the date; the size, as compared with the specimen taken; the vernacular and scientific name of the insect; its sex; appearance of its young, if obtained, and, finally, as full an account as possible of its habits.

My meaning can, perhaps, best be made clear by the following example of such work. On the 20th of April last (1914), Mrs. Shufeldt and I were passing through a beautiful piece of woods near Washington, D. C. Across one of the paths we took there had fallen, in a storm, several years before, a big chestnut tree. As is always the case with

this timber, decay had rapidly set in, and great sheets of bark could be ripped off the trunk with very little effort; beneath this, what was formerly solid wood, could now easily be crumbled with the hand. As I did this, several species of insects, usually found in such places, tried to scurry out of sight, and it was not long before I had collected five or six specimens of the not very common horn-bug, the scientific name of which is *Passalus cornutus*. This is an elegant species of beetle, nearly an inch and a half long, and the name *cornutus* has been given it on account of the prominent little horn which protrudes forward from the middle of its head. It is of an intense black color, and so shiny or glossy that it exhibits the high white lights in almost any position in which it is held.

This horned passalus is a relative of the common stag-beetle, with which most young entomologists are familiar. The larvæ of both these insects feed upon the decaying wood where they are found; but they are not responsible for



Fig. 2—*Papilio ajax marcellus*.

the death of the tree,—a charge which, with justice, may be brought against some other species of insects.

So much, then, for the names, date, place where found, and so on, as notes upon this beetle.

Not having a camera with me on this occasion—as we were out for early spring flowers—I captured some five or six of these big insects, and filled a paper bag with the rotten wood in which they lived. These were taken home with us, along with other things we collected on that tramp, for we collect specimens of all kinds the entire year 'round, for the purposes of photography and study. My beetles were kept a day or so in a large glass jar for observation; and one morning, the light being favorable, I

made a 5 x 8 negative of them, the size of life. A print from this is here reproduced as an illustration to this description and to complete my brief account of this horn-beetle. It is published for the first time; and, as a matter of fact, no picture like this one has appeared before, giving three of these beetles, natural size, practically in their normal habitat. As we often find the common snail in such places, I introduced one of them into my picture. After I was sure that my negative was a perfect one, I placed the insects in alcohol with the view of presenting them to some museum, where they have not, up to date, been added to the collection.

So much for the young naturalist in this field; the time will come, however, later on, when a carefully made collection begins to assume the proportions of a small museum, the photographs fill several volumes, the notes taken in the field and study would print a book on the subject, and the matters of time, cost and care of the collection and other things must be taken into consideration. Then, too, such a one as I have in mind has usually brought together a mass of very valuable information, which it has probably taken years to accumulate and digest properly, and it becomes nothing short of pure selfishness if such knowledge is not placed at the disposal of his fellow men. Indeed, in my estimation it is a mark of good citizenship for such a person to publish what he has accumulated in this way, allowing the world to have it, even should it be an expensive matter for him to do so. Between the state of things representing this stage



and the one described in the first part of this article, there is always a time of variable duration—depending on the capability of the individual—when much time, labor and expense can be saved through studying the experiences of others in this sort of work, and by taking advantage of them if, in any way, they prove to be of economic value in the matters just mentioned. No good naturalist minds labor, especially as health and pleasure constitute at least two of its important results; while on the other hand, no naturalist of ordinary means can afford to waste either time or money.

Photography, as applied to the class of work I have attempted to describe, is by no means an inexpensive pursuit, and failure to realize a high percentage of successful results in the way of securing negatives of positive scientific value, it goes without the saying is a dead loss of time and costly material.

Perhaps some of my experiences and observations may be of service in their work to the class to whom I refer and it is this possibility which has induced me to prepare the present article. In biological and nature work, I have, up to the present time, used a photographic camera for well nigh a quarter of a century—not from time to time, but constantly. I have made several thousand dry plate negatives of animals of all kinds, and I have published the large majority of them. My experiences in these fields, then, has been far and away ahead of most working naturalists of my time—a fact I merely mention by way of explanation for my making the present contribution to the subject.

Photography, as an adjunct to the



Fig. 3—Saddle-back Caterpillars.

study of insects, may be applied in a number of ways. It may be employed in connection with the microscope, to obtain micro-photographs illustrating the histology of insects or their minute anatomy; it may be used to secure accurate pictures of museum specimens of insects, as we find them in entomological trays and cases; it comes powerfully into play when we essay to study the life-histories of insects, their metamorphoses, their development, and various allied researches. It is employed in the field and in the study, to secure pictures of insects as they are found in nature, and to illustrate their habits, their modes of life, their advantage or disadvantage to man and other animals; to secure negatives for lecture purposes and the motion-picture machines, and to meet numerous other demands, as those falling within



Fig. 4—Common American Locust.  
Fig. 5—Katydid.

the spheres of economics, general medicine and various other departments.

Then there is to be considered the question of color-photography, and the making of photographs of all kinds of insects for the purposes of publication, enlargements for school and college charts, and so on. Indeed, the application of photography to scientific entomology in its entirety is truly a very wide one, and it is obviously out of the question to treat of all these various branches in a brief article like the present one. Still, many of the principles governing the application of photography in any of these branches are the same throughout; it must remain with the student to properly apply and adjust them to his needs.

What I intend to confine myself to here is the matter of the scientific photography of ordinary insects as we meet with them in nature, and with the view of obtaining photographs for publication. It is presumed that the reader is familiar with the use of the camera and with the making of negatives. When I say camera, I do not refer to one of these snap-shot affairs with no tripod, incapable of taking anything beyond a picture the size of a postal card.

I never take anything on a plate smaller than a 5 x 8 even though it be but a single small grasshopper or a cabbage butterfly. In general, there are two conditions under which insects are taken, and these are, first, where they are photographed just as we find them in their haunts in nature, and, second, where we capture them and carefully transport them to the study to take their pictures. In some cases they cannot be transported, as for example, should the subject be the large orb-web of a garden spider, with its builder at home and occupying his usual place near the center. Such a subject, and many others of the kind, must be photographed *in situ* absolutely. On the other hand, while we may be able to photograph some species of butterflies, bees, and a great host of similar forms, where we find them in the woods and fields, still, it is often quite impossible to do so; as a consequence they must be captured in one way or another, and taken home for the purpose.

One soon acquires a knowledge of all this, if the pursuit be one constantly followed. We may very often obtain a superb photograph of an em-



peror moth as it rests upon the dark bark of some conveniently situated tree, while to obtain the restless Tiger Swallowtail butterfly (*Papilio turnus*) under the same or similar conditions, would not happen twice in a life-time. In fact, it remains but to capture such an insect, carefully close its wings together, consign it to an envelope of proper size, and bring it to your studio for its photograph.

In most cases I prefer to bring insects home to get my negatives of them, for they may be studied better there. The light is controlled with far greater certainty, and I am more certain of success. Moreover, if, after developing your negative, it is found to be unsatisfactory for any reason, it is an easy matter to make more exposures until a desirable result has been attained.

One of the chief things to be taken into consideration in photographing insects anywhere in nature is the *light*. This varies for the time of the year, for the time of the day, and for the place and position of the camera.

Then it makes a great difference whether a big, *shiny*, black beetle is the subject, or a dull gray moth, resting on some object which offers sufficient contrast for a picture to be hoped for. In the first case, half your beetle may photograph pure white, while in the second, if proper steps are taken, a beautiful negative may be the outcome of the exposure.

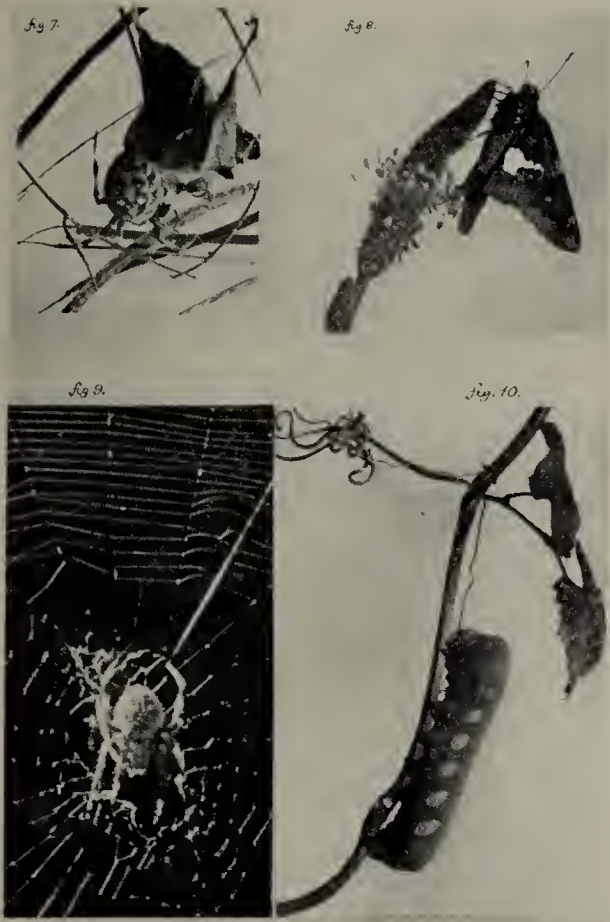
In my studio I have my cameras (5 x 8 and 8 x 10) arranged in such a way that I can take either a direct vertical picture, or one perfectly horizontal, or at an angle above or below the latter. Those taken perpendicu-



Fig. 6—Light Colored Caterpillar with wrong background.

larly are frequently very satisfactory, and of recent years I find that I am more and more inclined toward the making of my negatives in that way.

About a week or so ago, I was on the low Maryland shore of the Potomac River, just above Washington. Over a little muddy place there I observed two beautiful specimens of that superb American butterfly the *Papilio ajax marcellus*. They were very restless, but kept alighting from time to time. One of them was unusually perfect, and after a few attempts I succeeded in catching it with my fingers as it lit on the mud. It would have been simply impossible to have gotten that butterfly on that black, shiny mud, in the full glare of the sun, even if the camera could have been placed properly for the exposure. Indeed, for various reasons it was entirely out of the question. Although several miles from home, I got that insect there in as good a shape, in



Figs. 7-10—Examples of insect photography.  
 Right and wrong way to take a spider.  
 Difficult butterfly picture. Caterpillar in  
 nature.

every respect, as it was when I caught it. Not only that; for, by putting a light weight on its closed wings, it was equally as fresh and good next morning, flying around the room when released. There were no flowers handy on this occasion; so I arranged a few seed-pods and other dried stuff for it to alight upon. When these were properly focused, I induced my butterfly to alight on a bit of a stick, and, after a dozen or more trials, I placed this stick along with the others in the bunch. He opened and closed his wings many times, but finally became perfectly quiet. I then squeezed the bulb and got the result here shown in the illustration. I have another photograph of this specimen equally as

good, taken on direct lateral view with the wings closed.

On account of its great restlessness, a very difficult butterfly to photograph is the "Golden-banded Skipper," known in some localities as the "Buck" (*Achalarus cellus*). I was over two hours one day getting the picture here shown of this beautiful little butterfly (Fig. 8), and during the operation nearly every principle required to obtain such a result was brought into play. The negative for this photograph is a five by eight size, and gives a fine bunch of the Common Plantain (*Plantago major*), on top of one of the spikes of which the butterfly is resting. One frequently sees this insect light on these spikes in nature, so this fact carries out the natural. A pure white background has been attained by the use of a large sheet of white cardboard, placed in the rear of the subject at the time the exposure was made. The specimen is an *adult male* in *perfect* condition, and it lit upon the spike just as though it had been out-of-doors. It is viewed from a point that exhibits the *greatest number of characters*, such as the hooked distal ends of the antennæ; the color pattern of the inferior surface of the wings which is *diagnostic of the species*; the positions of the legs which are perfectly normal, and the *natural pose* of the specimen as a whole.

Some insects are very easily taken indoors, and beautiful results may readily be obtained with them. If handled properly, they are quiet, and will assume perfectly natural poses. Others are eternally restless, and many of these I obtain with the camera in



the vertical position, the white background below, a pane of glass parallel to it, supported above at a distance of some six or eight inches. These restless varieties can be placed on this glass and covered with a little box until they become perfectly quiet, when the box is gently lifted and the exposure duly made, the camera having been previously focused. Sometimes this is the only possible way to get such subjects.

The matter of backgrounds is a very important one. Dark colored insects should have, as a rule, a light background, while paler forms should be given a darker one. This principle is well exemplified in the case of the two caterpillars shown in Figs. 6 and 10 of the present article.

In Fig. 5 we have a well-known spider—the triangle spider (*Hyptiotes cavatus*), which was taken indoors; while in Fig. 9 there is another species, taken in a very brilliant but wrong light out-of-doors. Here a black velvet background was used in order to show the web; but the result

is a failure, and the species is hardly recognizable. These examples are given in order to exemplify such mistakes, and as warnings whereby expensive material in the way of dry plates may be saved.

For purely scientific illustrations, to be used in works of reference, the simpler the pictures are, the better. If possible, the insects represented should always be of natural size and perfect in all particulars. They should be in natural poses, and if it can be attained, exhibiting some common habit they have in nature. Plants upon which they feed can be shown, as well as eggs and young at various stages. All superfluous accessories should be eliminated entirely by the proper use of backgrounds.

To obtain results of the highest class requires an immense fund of patience, applied observation, and knowledge of all the requirements on the part of the entomological photographers; without these very little can be achieved in this important branch of zoölogical technique.

## MY EXPERIENCES WITH A VEST POCKET KODAK

*With Ten Illustrations*

BY BURTON H. ALLBEE.

ACTUAL use of a camera demonstrates its value. The type which can be successfully operated by one person may offer problems of manipulation to another and to a third be utterly impossible. This observation may apply with more or less force to most, yet always some reservation should be made. A few

cameras have been so made that the veriest tyro can operate them with reasonable assurance of success. The experienced worker ought, therefore, to be ashamed of such failures as he may make. But if this phase of the subject more later.

It is quite unnecessary to enter into any argument to prove that the vest

pocket Kodak is an efficient instrument. Every user of a camera will know that without further discussion. Efficiency epitomized and simplified, and he who cannot obtain good negatives with a vest pocket Kodak would probably have some difficulty in operating almost any camera.

For years I used various types and makes of large cameras; but as I advanced in years, and long tramps acquired something of the character of work it needed a liberal supply of enthusiasm to induce me to make my accustomed excursions. Then came the Vest Pocket Kodak. Immediately all difficulty vanished. It enabled me to secure quite as satisfactory prints, at a fraction of the money cost and with none of the fatigue. What more could any person desire? Is it too much to consider the miniature camera as an emancipator? The enthusiast who has been compelled for years to tug a large camera around will think he has entered Arcady when he sallies forth with one so small he is likely to forget which pocket contains it.

I confess that my faith was no more voluminous than a grain of mustard seed, but when I developed the film I discovered that even the little faith had enabled me to move mountains. The negatives were clear, crisp; the planes were well separated and the gradation of tone left nothing to be desired. Where, then, could one hope for further improvement? Obviously only one firmly wedded to the past would have looked for anything better. Yet I could not escape from the subtle influence exerted by that one element of size. Mere expanse appeals strongly to all who admire, or make,

pictures, with few exceptions, and that same element still persisted in its influence. You remember the old poem says, "You may break, you may shatter the vase, if you will, but the scent of the roses will cling to it still." Years of tradition and the influence of actual practice were badly shattered, but that did not prevent clinging, in some degree, to the discredited methods, and this was undoubtedly the basis of the surprise that the little negatives were so good.

Then came the making of the prints. That really wasn't much of a task. Contrast, glossy gaslight paper will yield an admirable print. Obviously most of the beauty of a little negative lies in its wealth of detail. Broad, sketchy effects are impossible. One must enjoy the prints as they are, not as he might make them if they were larger. Yet, even though one may at first feel disposed to compare them with larger prints, to the disparagement of the small ones, ultimately one will come to love the little prints, and will feel again something of the interest he felt when he sallied forth with his first camera under the impression that detail represented the highest achievement in picture making.

A suitable album, with the little prints arranged either by trips, which seems to me the best way, or by subjects, if one prefers, offers an hour's delightful entertainment. Printed with a mask so as to leave a white margin and mounted in an album with carbon black leaves these little pictures have a beauty which is all their own, and when once that bugbear of size can be shaken off and they are permitted to display their beauty without





1. Tree Trunk



2. Impression of Road



3. In Winter's Fetters



4. Covered by High



5. High Water



6. After the Blizzard



7. Group



8. Course of Passaic River



9. Beautiful Detail in the Water



10. An Early Settler

being compelled to compete with prejudice, one may enjoy the miniatures quite as much as he enjoys the magnifications which are the result of tugging a heavy camera while on a trip.

Still one more shock is to be experienced by him who begins work with the miniature. Assume that out of a roll of negatives he selects two which he likes so well he wants them enlarged. He gets out his enlarging outfit and throws the image on the screen. He looks at the little

negative,  $1\frac{5}{8} \times 2\frac{1}{2}$  inches, and with a good deal of hesitation experiments with a  $5 \times 7$  screen. That astonishes him. Next the picture goes up to  $6\frac{1}{2} \times 8\frac{1}{2}$  inches. No difference. And so he goes on up to  $10 \times 12$  inches, or in some instances,  $11 \times 14$  inches, and the enlargement is, in each instance perfectly satisfactory. He finds that the problem of actual enjoyment by elimination of laborious effort is solved. The miniature film has settled for all time the question which has so often confronted the worker. All

his strength is left for his enthusiasm. He doesn't have to waste it acting as porter.

Suppose just a glance is taken at some of the interesting things the worker has learned. First, he is able to go about in comfort. He puts his little camera in one pocket, and his films in the other. He enters street cars and sits down without exciting the interest of all the passengers with his carrying case, his tripod, and a few other things the manipulator of the large outfit must have.

He is able to secure numerous interesting bits which no large camera could possibly take, and he is always ready to catch something quite impossible if he were compelled to stop and unlimber the larger and more complicated apparatus.

He can enlarge up to any reasonable size and be certain of good pictures, with full gradation, and when large sheets of rough paper are used he gets the broad, sketchy effect which picture makers so dearly love.

And last, but by no means least, the expense of maintenance is so much reduced that the pleasure is largely increased. It would be difficult to develop any more satisfactory scheme of things than this.

To be sure mistakes can be made, with even a miniature camera. In operating the Vest Pocket Kodak it will be found to be what might be termed an instrument of precision. When one looks in the finder, which is large and brilliant, one finds that it is made to use both horizontally and perpendicularly. Sometimes the operator will want to get in just a bit more of the top of something. If he

allows the lower portion to drop below the line he will find it amputated in the film. And the reverse is true. If he drops it so the top of the object falls even the slightest above the line he will find it decapitated in the film. An accompanying illustration shows the effect of raising it too much. The operator must step back until the image shows complete in the finder. It is impossible to compromise without performing amputation in some way.

When using it for perpendicular pictures it is useless to go skirmishing over the side lines, which are plainly marked. Either one side or the other will suffer. This is what comes of attempting to operate a camera of precision in the same haphazard way that one sometimes operates others.

These mistakes need not be numerous. One or two should be sufficient to teach the needed lesson of care in using the finder, but I must confess I have not learned it yet. On the last roll I developed one was cut at the bottom; another at the top. All carelessness, of course, emphasizing the great need of watching what is undertaken with the greatest care. A fraction of an inch out of the way and the film is spoiled. But don't blame the camera. Watch the finder more carefully next time. It will be found in a majority of instances that the object has not been properly centered, hence the image of it on the film has been sliced in some way.

Development is easily performed with the tank that is made for the film, and the expense is slight, too small to be figured. No instructions are needed for the proper develop-



ment of films in these days. The experience is in the tank, and he who does not use it is clinging to old misconceptions so persistently that it is a puzzle how he ever came to adopt a miniature camera.

In making the prints use P.O.P, or glossy gaslight or bromide paper. It is best to buy the  $3\frac{1}{4} \times 4\frac{1}{4}$  size and cut it in the middle the short way. Each of these halves is large enough to make a print and leave a white margin. Generally contrast glossy is the best grade to use, but sometimes normal glossy is the best. It is well to have a supply of each, and the cost is so small that it will not overtax anyone's pocketbook to purchase both emulsions.

If one doesn't care for the white margin three can be printed at a time on a  $4 \times 5$  sheet and the loss is very small. If time is an object this is a good way, but if not one print at a time is quite satisfactory. It seems small, of course, but if one is to obtain the best results from the miniature camera he must learn to treat it seriously. If it will give satisfactory prints up to  $8 \times 10$ , or  $10 \times 12$ , why should not the same care be exercised as in using the large camera? No one would do promiscuous snap-shotting with a big camera.

One may do one's own enlarging. I bought an Ideal B. outfit. It uses a Welsbach mantle for a light, but any other light can be purchased. The condensers I have are suitable for anything up to  $4 \times 5$ . Put the little film on the  $4 \times 5$  glass; lay a  $3\frac{1}{4} \times 4\frac{1}{4}$  glass over it, centering both the film and the cover glass. Snap two rubber

bands on to hold the small glass in place and your troubles are over. It is impossible to use two  $4 \times 5$  glasses for the buttons which hold the negative in place will turn only one thickness of glass.

Lantern slides can be made from the little films by enlargement. Put the slide plate in a  $3\frac{1}{4} \times 4\frac{1}{4}$  printing form and place the frame on your enlarging easel, either by means of pins, or hooks. Enlarge it to take in all the film, or if the composition is capable of improvement by including only a portion of the enlarged picture, that is easy, too. The exposure will not vary much from bromide paper.

The last question which will appeal to some is that of possible use for illustrations. A clear, sharp film can be enlarged up to  $5 \times 7$  without loss. I have sent out a good many which have been used by publishers who apparently thought them contact prints. It requires a magnifying glass to disclose any falling off. Better use contrast grade, glossy bromide paper. Anything else will not give you the clarity you want.

The man who is searching for interesting subjects with which to illustrate an article or a lecture can take a Vest Pocket Kodak and get whatever he wants. I am today preparing a lecture to go into several courses next winter and every slide is from a Vest Pocket negative, enlarged on a plate as described.

Emancipation from the terror of the large camera is worth while. Experiment with a Vest Pocket Kodak will convince the most skeptical that this emancipation is here.

## PICTURESQUE GARDEN POSES

*With Four Illustrations*

BY BURDETTE C. MAERCKLEIN.

AS a picturesque background for attractive camera poses, the formal garden offers unusually fine opportunities, provided the figures to be photographed are in artistic harmony with the spirit of their surroundings. Given two pretty girls and a charming old fashioned garden with its sun-dial, ornamental vases and oil jars, its box-bordered flower beds, grassy terraces and prim, geometrically planned pathways, and it seems as if any amateur photographer with some idea of the principles of composition might arrange a series of poses that would reproduce effectively before the camera. But even under such seemingly favorable conditions, the resulting photographs are not always as happy as they might be, when figures are introduced indiscriminately without considering their pictorial qualities in relation to their environment.

A prosaic subject from modern life (and it makes little difference whether it be a man or a woman) posed in the foreground of a picturesque garden, which in itself would make an ideal picture, does not make a harmonious picture, since either the figure or the garden will dominate at the expense of the other. The fundamental trouble is that such figures are wholly lacking in the pictorial qualities which are the most striking features of a formal garden, viewed photographically.

If therefore, the figures to be intro-

duced into your garden pictures lack the pictorial qualities which are the very essence of the formal garden's charm, artistic efforts may often be obtained by providing them with costumes in keeping with the spirit of their surroundings. The rest can be accomplished by correct posing and composition. In arranging poses treat the garden as a picturesque stage setting and the figures as actors in a sort of garden pageant. Make use of



*Resting near the shady vine-covered door-step.*





*Satisfying their feminine curiosity.*



*The Sun Dial.*

the various properties which are usually provided in a formal garden. A sun-dial, a bench, a flower bed, a flight of steps, or perhaps an ornamental jar will usually suggest effective "business." Only take care not to let the models become theatrical in their poses.

The old-fashioned garden in Southampton, Long Island, where the accompanying photographs were taken seems to call for costumes of the antebellum period. Note how effectively the figures are "tied" into the pictures by the quaint style of their dress, which has the pictorial qualities that harmonize with the prim white paths, the sturdy box, and the grassy ter-

aces of the old-time garden. In order that the various poses might seem as natural and spontaneous as possible, the models wandered here and there about the garden, while the photographer followed with his camera, preserving such poses as appealed to his artistic sense most.

The plan worked admirably. The models crossed the grassy terrace and descended the steps leading down into the formal garden. Here two large ornamental oil jars set at either side of some steps on ivy-covered pedestals, attracted their attention and excited their curiosity as the picture reveals. Strolling on leisurely down the long, white path laid out in the shape of a



THE PHOTOGRAPHIC TIMES



*CURIOSITY*

cross, a sun-dial was the next object of interest and here they stopped again to read its inscription. After making the rounds of the garden the models returned to the house and sat down to rest on the shady, vine-draped door-step, beside a luxuriant little box

bush that grew in a beautiful brown jar. All this the pictures show for the photographer uses good judgment selecting only such poses as seemed to have the charm of sincerity and genuine expression.



*A MAY DAY PARTY*

*Floyd Vail*





# CURRENT EVENTS *and* EDITORIAL COMMENT

The International Exposition of Photographic Arts and Industries held under the auspices of the Photographic Dealers' Association of America in the Grand Central Palace, New York, which closed April 3rd, was pronounced a great success by all concerned, whether exhibitors or visitors. The attendance for the week was very gratifying to those who promoted this First Exposition. The Second Exposition will be held in Cleveland, Ohio, in 1916. It is estimated that the Metropolitan District of New York City contains nearly one million photographers, both amateur and professional. A goodly portion of this number took advantage of the opportunity to inspect the various exhibits and demonstrations which were held by the manufacturers, agents or representatives. A considerable amount of publicity which otherwise was unobtainable was given to the exhibitors.

☆ ☆ ☆

The National Photographic Competition held in conjunction with the International Exposition of Photographic Arts and Industries, entries for which closed March 15th, the following were awarded plaques or diplomas:

## Class 1. *Professional Portraiture.*

### Gold Plaque:

"Portrait of Girl," R. C. Nelson, Hastings, Nebr.

### Silver Plaque:

"Girl with Fan," Carl Klincheck, Philadelphia, Pa.

### Bronze Plaques:

"Lady with Hat," Dudley Hoyt, New York.

"Clythe," Gerhard Sisters, St. Louis, Mo.

"The Fra," R. Morris Williams, Evansville, Ind.

"The Sisters," J. H. Field, Fayetteville, Ark.

Diplomas: "A Composition," M. Goldberg, New York; "Gypsy Girl," E. R. Trabold, Adams, Mass.; "Portrait," E. G. Dunning, New York; "Portrait," Clara E. Sipprell, New York; "Miss Dorothy Wilson," Jos. D. Toloff, Evanston, Ill.; "Madonna," Stephen W. Roach, Harrison, N. Y.; "Little Girl," W. Burden Stage, New York; "Baby and Bear," Ernsberger & Son, Auburn, N. Y.

## Class 2. *Amateur.*

### Gold Plaque:

"Russian Pilgrims," L. S. Kirkland, New York.



In the gray light of dawn the Yaklus warriors turned away



## THE PHOTOGRAPHIC TIMES

Silver Plaque:

"Portrait," T. W. Kilmer, New York.

Bronze Plaques:

"Silhouettes," Sparks Freeman.

"A. E. Schaaf," Poughkeepsie, N. Y.

"Sunspots," Rodger B. Whitman, Flushing, L. I., N. Y.

"Silhouette," E. S. Jaffray, Ardsley-on Hudson, N. Y.

"Major Helping Himself," Alexander Murray, Roslindale, Mass.

"Winter's Night," Dr. Albert R. Benedict, Montclair, N. J.

"The Windmill," Edith H. Tracy, Camera Club, N. Y.

"Toward the Setting Sun," W. T. Knox, N. Y. City.

Diplomas: "The Crabbers," C. H. Judson, Lakewood, Ohio; "Our Baby," W. Halley Jacobs, Verona, N. Y.; "Mr. William Paul," Norman Butler, New York; "Along the Swiftwater," J. B. Thompson, East Orange, N. J.; "Passaic Falls," L. E. Wright, Newark, N. J.; "In the Wasatch Mountains," Wm. Gordon Shields, New York; "Michelangelo's Moses," Ford E. Samuels, Alameda, Cal.; "Rainy Night," Jos. A. Popino.

Class 3. *Commercial Prints.*

Gold Plaque:

General Exhibit, Press Photography, G. Cook, Morning Telegraph.

Class 4. *Scientific Photography.*

Gold Plaque:

"Portrait of a Sunbeam" (Spectrum analysis), Oscar G. Mason, New York.

Silver Plaque:

"Dear," Hobart V. Roberts, Utica, N. Y.

Bronze Plaques:

"Timber" (Continental Divide), G. O. Shields, New York City.

Diplomas: "Photo Relievo," Dorothy E. Wallace, St. Louis, Mo.; "Baby Squirrel," J. B. Stracheta, Detroit, Mich.

☆ ☆ ☆

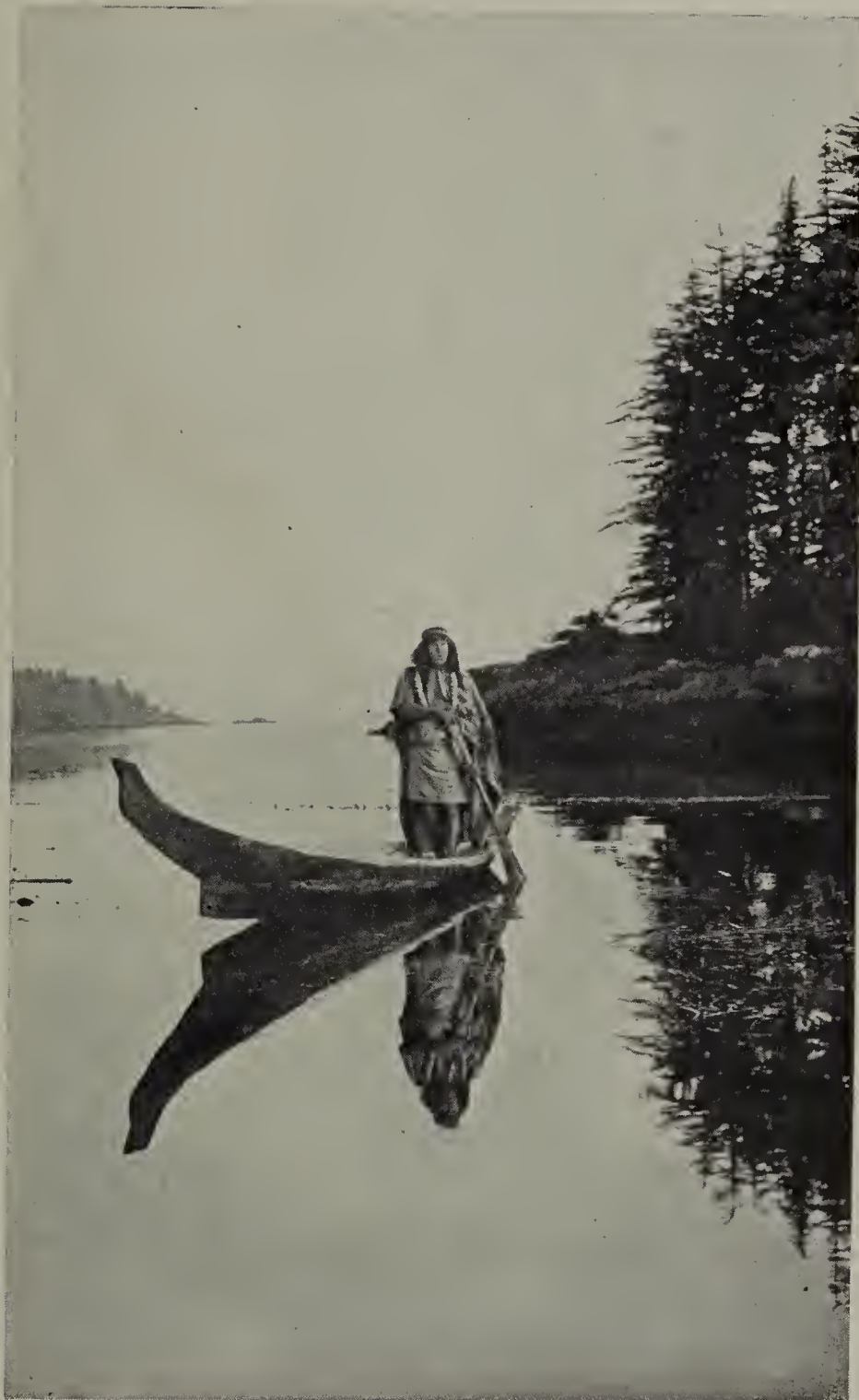
The Eastman Kodak Company has on exhibition in the Palace of Liberal Arts at the Panama-Pacific International Exposition, San Francisco, the first exhibit of samples of actual color photography. It is termed the Kodachrome process and consists of two exposures using a panchromatic plate, one exposure being through a green filter and the other through a red. The proper way of developing film negatives and printing and developing paper are also demonstrated. If you journey out to 'Frisco, look up this interesting exhibit. It will well repay you.

☆ ☆ ☆

The Bausch & Lomb Optical Company's exhibit at the Panama-Pacific International Exhibition includes optical and scientific apparatus of every character, from the minute lens of a microscope objective to a range finder for use on the largest fortifications and battleships. A complete line of microscopes, photographic lenses, engineering transits, theodolites and precision levels containing many new features, eyeglass lenses, projection apparatus, searchlight mirrors, microtomes and prism binoculars are also exhibited.

☆ ☆ ☆

The 1915 Ensign Catalogue of Photographic Accessories is now on the press and will be ready for distribution in a few days. If you have not made application for one of these catalogues, write G. Gennert, 24 East 13th St.,



Long does my sturdy craft breast wave and tide



New York, to-day. Full details are given regarding the various articles manufactured under this well known trade mark.

☆ ☆ ☆

CURTIS' INDIAN DAYS OF THE LONG AGO.

"Indian Days of the Long Ago" is by Edward S. Curtis, whose photographs of Indian life have an international reputation. Mr. Curtis' twenty-five years' acquaintance with Indian tribes, among whom he has lived for months at a time, have given him the intimate knowledge of Indian life, upon which he has based this story of an Indian lad's boyhood. Kukusim is of the Salish, a Rock Mountain tribe, and grows from boyhood to adolescence in the days when the first rumors of the coming of the white man were reaching the western tribes.

The story of his experiences begins with fishing and rabbit-hunting expeditions with his play fellows, goes through the great Council which hears the tales of the wanderers from the East and West, the expedition of the whole tribe to the plains for buffalo, the exciting days of the buffalo hunt, the journey back across the mountains to the home camp in the Montana valley, and ends with the boy's vigil on the mountain of fasting, which marks the end of his childhood.

It is an adventure book for boys and girls, and at the same time a book of absorbing interest for older readers because of the picture of Indian life and ways of thought which it presents. There is in the style of combination of simplicity and dignity in keeping with the subject and of a literary value that is found only in the classics of children's literature.

The illustrations, which number 200, are either reproductions of Mr. Curtis' own photographs or drawings made from the Curtis photographs by F. N. Wilson. The volume is notably well printed and bound.

It is published by World Book Company, Yonkers-on-Hudson, New York. The price is \$1.00; postpaid and boxed, \$1.20.

☆ ☆ ☆

The Second Ansco Catalogue, just issued by the Ansco Company, of Binghamton, N. Y., should be in the hands of every amateur photographer throughout the country, for it describes the amateur camera of professional quality. The catalogue is freely illustrated, and gives full particulars as to cameras, lenses, accessories of all kinds and prices.

☆ ☆ ☆

PHOTOGRAPHERS WANT CONSOLIDATION.

Newark, N. J., was invaded by an army of camera men on April 7th, when the Professional Photographers' Association of New Jersey convened in Turnbull Auditorium. It was determined that the organization should unite with Pennsylvania to form the Middle Atlantic or Blue Ridge Section of the Photographers' Association of America. States represented in the association are Delaware, Maryland, Virginia and West Virginia, and also the District of Columbia. A great exhibition of photographs is expected to be held annually in some city in the section following the amalgamation. It is likely that a permanent art gallery featuring photographs will be established. John F. Sherman, of Newark, and Ulysses G. Channel, of East

Orange, were chosen commissioners to work for this end at the session. Miss Justine Johnson, of New York, was elected as the most perfect type of American girl in a pictorial exhibit at the convention. Officers elected were: President, J. W. Baldwin, Somerville; vice president, Ludwig Schill, Newark, George Wonfor, Camden, Jerome H. Fritz, Trenton, and Edward T. Cotton, Vineland; secretary, William Cone, Newark; treasurer, Henry Vollmer, Bloomfield.

☆ ☆ ☆

A photo supply dealer advertises

a machine that will "make enlargements as easily as a fisherman."

☆ ☆ ☆

You should send to the Ansco Company, of Binghamton, N. Y., for their folder describing the Ansco Professional Printing Machine, the Ansco Upright Studio Stand with New York Outfit, the Cyko Paper Folder, the Ansco Camera Folder dated 15/16, and the Ansco Film Folder—five neatly printed and mighty interesting folders for both the amateur and professional photographer.

### PATHETIC FIGURES.

The Fellow Whose Girl Makes Him Stand Out in the Front Yard While She Takes His Picture.



Cartoon by F. Fox in *The Evening Sun* (N. Y.) of March 19th.





Soon we shall hear their songs of pride and boasting

"THE SPELL OF SOUTHERN SHORES."

By Caroline Atwater Mason. The Page Co., Publishers, Boston. Price, \$2.50.

After you become familiar with "The Spell of Southern Shores," you awaken to the reality of beauty in architecture, and sculpture of the most noble type. You become fully acquainted with what Italy has to give in the way of architectural structures, historical monuments, and in her natural abundance of picturesque landscape.

For a moment let us imagine the present turmoil of foreign commercial pride flooding over the borders of Italy into its seacoast towns! Genoa! Venice! What they have given the world would be destroyed in a few days, by the material accomplishments of modern warfare. The splendor of their famous edifices would be lost to the world, were it not for the fact that the invention and improvement of photog-

raphy keeps their memory alive. It is hard to realize that all the beauty, of which we obtain a personal and intimate variety, in "The Spell of Southern Shores," is now in a balance of preservation or destruction.

Caroline Atwater Mason has a message to give the world from Italy, which that country has inspired in her, and she gives it nobly. We learn from her the life of the true Italian family, the color of Rome, Naples, Genoa, Capri, and other famous places in history. We learn about its most noble edifices to art. There are many books on "Italy," even on some of its cities, but we never tire of one that again freshens our minds to what it gives to the world in color, beauty, and sculpture.

☆ ☆ ☆

Through an oversight on the part of one of our compositors, certain matter which appeared on pages 125 to 128, in the March Number of THE PHOTOGRAPHIC TIMES, was reprinted from *Photography and Focus*, and should have been credited to that interesting publication.

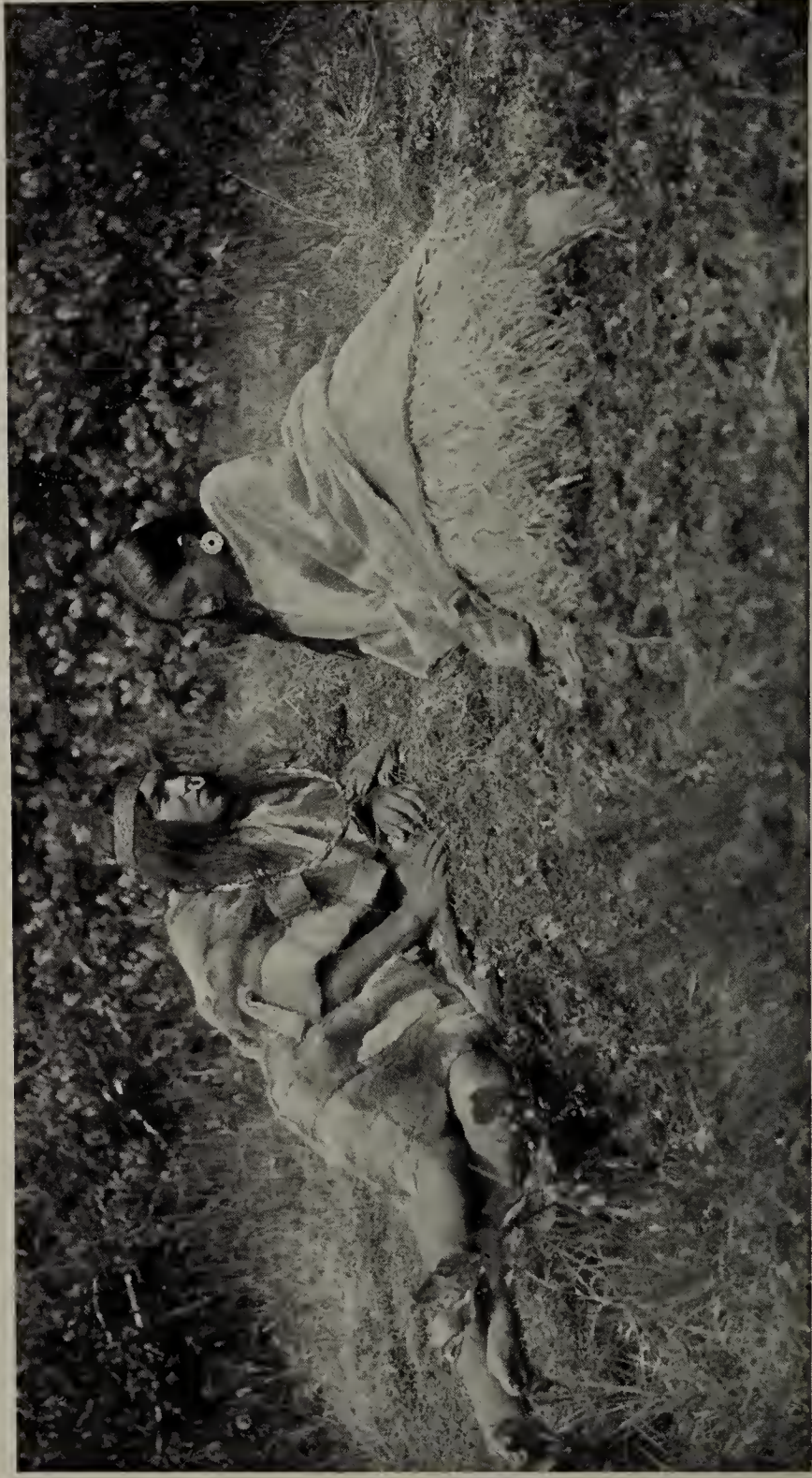
☆ ☆ ☆

The Premoette, Sr., is a new camera that marks a distinct advance in amateur photography. It is equipped with a genuine anastigmat lens F7.7 and with a Kodak Ball Bearing Shutter. It is easy to load and operate and simple in every detail and extremely low in price, the  $2\frac{1}{2} \times 4\frac{1}{4}$  size being only \$15.00, and the post card size ( $3\frac{1}{4} \times 5\frac{1}{2}$ ) \$17.50. The new Premo catalogue is free at all dealers or will be mailed direct upon request by the Rochester Optical Division, Eastman Kodak Co., Rochester, N. Y.



"Wistfularia" . By Baron Van Gloeden





I will overtake the maid, and with words of love and wealth will woo her

"ON SUNSET HIGHWAYS."

Thomas D. Murphy. The Page Company, Boston, Publishers. Price, \$3.00.

"On Sunset Highways," a book of travel in the state of California, may be viewed from three angles; that of the motorist, of the interested reader, and of the photographer. The motorist will get from it an ideal impression of lower California, and of the greater advantages of seeing our "Golden State" by motor. He will gain material knowledge of the many ways to save unnecessary expenditures for accessories, will gain the knowledge of how to better the routes between his jaunts, and where to find the best hostelries. The interested reader will have his imagination awakened to the beauties of his own country, to new places of interest, and to an entertaining book. The photographer will have the pictures collected by the author to illustrate his writing, the beautiful

colored prints of paintings, and the continual picture of the text itself.

When you read "On Sunset Highways," you are impressed by the great wealth California has to give in its beauty of landscape, coloring, historical missions—which create their own atmosphere—and in its new and abounding possibilities. To one familiar with Western travel, this book recalls the many beautiful valleys, mountains and towns found; while to those who have not had this advantage, it gives a very charming, realistic, and real picture of sojourns in our "Golden State."

☆ ☆ ☆

"Let the User Judge" is an advertising term used in connection with the products of the Wollensak Optical Co. It fits well with the business policy of this concern that "No Wollensak lens is considered sold until the purchaser is satisfied in every respect."

☆ ☆ ☆

IN THE LAND OF THE HEAD-HUNTERS.

After four centuries of contact with the American Indian the white man has but little conception of the inner spirit and emotions of his red brother. Prominent among the few intimate interpreters of the Indian, is Edward S. Curtis, known internationally for his wonderful photographs of Indian life.

Mr. Curtis' latest book, "In the Land of the Head-Hunters," is based on a legend of the Indian tribes whose original habitat was the Vancouver region, where the action takes place. The tale begins with the vigil of Montana, the young chief undertaken to win supernatural power; then follow his wooing and winning of Naida, the plots of the



*Ruins of Chapel, San Luis Rey, before Restoration.*



wicked sorcerer, and the war chief Yaklus, the raid on Montana's village, the capture of Naida, her rescue by Montana, and the final overthrow of Yaklus. The story is told in the style of the tribal bards and has the swiftness of movement, the elemental directness, and the stark simplicity of the true epic.

The thirty half-tone illustrations are from Mr. Curtis' motion picture film based on the same story, which is now being shown throughout the country. They are beautiful examples of the art of both photographer and engraver.

The book is published by World Book Company, Yonkers-on-Hudson, New York. The price boxed and post-paid is \$1.20.

☆ ☆ ☆

The M. A. A. Camera Club of Montreal held its Ninth Annual Exhibition from March 29th to April 3d. in the Club Rooms, 250 Peel Street.

Exhibits were received from many parts of Canada and the United States, and also from Great Britain.

The high standard of work shown ranked the exhibition as being the best and most interesting in the Club's history.

Messrs. William Brymner, (President of the Royal Canadian Academy), Walter Mackenzie and Sidney Carter again acted as judges.

The pictures were divided into four classes: Figure Studies, Landscapes, Waterscapes and Genre, a silver and a bronze plaque being awarded in each class.

The prize and honorable mention list was as follows:

CLASS A. FIGURE STUDIES.

1. George Alexander, "The Blue Crane."
2. B. J. Morris, "Nymphs of Niagara."

Honorable Mention. C. G. Ashley, "Little Chinks."

CLASS B. LANDSCAPES.

1. B. J. Morris, "A Japanese Moon."
2. C. W. Christiansen, "The Branch."

Honorable Mention. B. B. Pinkerton, "Sir Robert's Walk;" G. H. Kahn, "Morning;" B. F. Langland, "Cloud Faces."

CLASS C. WATERSCAPES.

1. C. Macnamara, "A Spring Flood."
2. C. Adkin, "Harbour Scene."

CLASS D. GENRE.

1. C. W. Christiansen, "June Symbol."
2. W. A. Guyton, "Midsummer Night's Dream."
3. W. A. Guyton, "The Fountain."

P. F. CALCATT, *Hon. Sec.*



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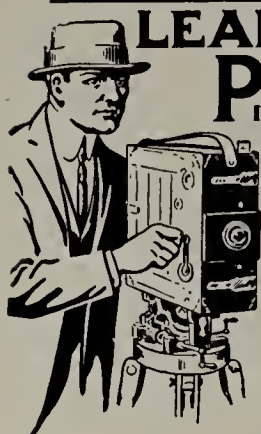
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(Signed) THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION, CLARENCE L. USHER, Business Manager.	
Sworn to and subscribed before me this 18th day of March, 1915.	
Catherine C. Bleir, Notary Public, New York County.	
(SEAL) 286-6045	My commission expires.....March.....1916





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Delivery from 3 to 5 days, return postage 10 cents per 100  
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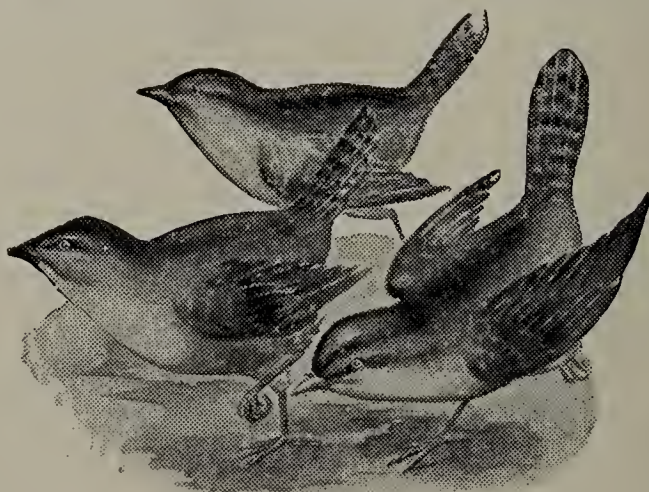
Why should you lose the pleasure of having perfect Photographs in their natural colors of your travels and vacation trips. A permanent and true souvenir of your Sunny Hours of Life?

Why not learn how to make colored photographs.

Toward that aim I can help you to make this fascinating pastime in a few practical demonstrations.

All you have to do is to notify me as I am always ready to give you my personal attention wherever you may be.

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**LINTLESS PHOTO BLOTTING, C. P., DOUBLE HARD**

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**HIGHLY ABSORBENT**

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# Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



## The Kodak Film Tank.

Everybody is more or less human and breathes there a man with soul so dead who isn't thinking vacation, and planning vacation, and talking vacation, *right now*. Even though you don't get your furlough for a couple of months or so, you are already thumbing time-tables and looking after your bank account with unusual solicitude. And just to show that you really mean business, the chances are that you are getting together your vacation kit.

For the real Kodaker, the man who knows that the Kodak is just as essential to the trip as the suit-case, the vacation kit is built around the Kodak and the first article selected for this supplementary equipment is quite apt to be the Kodak Film Tank.

Perhaps the Kodaker learned the Kodak Film Tank lesson from bitter experience. Perhaps, several years ago, he hadn't provided himself with a tank and consequently had to wait until he returned home in order to see his negatives. And then, perhaps, after he had worried the life out of the finisher, the strips of film revealed the fact that several of his most coveted pictures were either under or over exposed. If he had only known in time, he could have taken those pictures over again, but it was too late now.

If this *did* happen, you may be sure

that the first article that went in his vacation luggage next year was the Kodak Film Tank for by this means he could check himself as he went along, could correctly time future exposures from the hints furnished by the negatives, themselves.

The Kodak Film Tank, you know, enables you to develop your films when and where you want to. Whether it be camp or cottage, hotel or ocean liner makes no difference to the film tank. Environment plays no part in its successful working. So when we say that you can develop your films anywhere, we mean just that. Neither does the fact that you may elect to do your developing in broad daylight disconcert the film tank in the slightest. In fact, it rather takes it for granted that you *will* develop in daylight. That's the convenient, the pleasant way, and it's the Kodak Film Tank way. The Kodak Film Tank is absolutely light proof and, with the film safely inside, it is a matter of complete indifference both to you and the tank where it be placed.

It's the convenience of the Kodak Film Tank that may especially recommend it for the vacation kit but the thing that most impresses all Kodakers who have used it is not the convenience at all, but the *results*. It is an indis-

(1)



# Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

putable fact that tank development produces the best negative possible in each and every case and it is another fact that only by tank development can such results be consistently secured.

When you are packing your vacation kit and put in the Kodak Film Tank, you automatically take out the element of possible disappointment.

## THE PRICE.

Brownie Kodak Film Tank, for use with No. 1, No. 2 and No. 2 Folding Pocket Brownie cartridges, complete, . . .	\$2.50
Vest Pocket Kodak Film Tank, for Vest Pocket cartridges, complete, . . .	2.50
2½-inch Kodak Film Tank, for use with all Kodak or Brownie cartridges having a film width of 2½ inches or less, complete, . . .	3.50
3½-inch Kodak Film Tank, for use with all Kodak or Brownie cartridges having a film width of 3½ inches or less, complete, . . .	5.00
5-inch Kodak Film Tank, for use with all Kodak and Brownie cartridges having a film width of 5 inches or less, complete, . . .	6.00
7-inch Kodak Film Tank, for use with No. 5 Cartridge Kodak or shorter film cartridges, complete, . . .	7.50

## KODAK "MASKIT" PRINTING FRAME



You know how it is. You put the negative, mask, and paper very carefully together in the printing frame, close the back just as carefully, expose, develop

and discover the thin white line at the edge of the print showing that the mask had slipped out of position. It is *then* that your usual good disposition becomes a mere speck on the horizon and that certain pet expressions signifying contempt, disgust, and reproach rise, unbidden, to your lips.

It is *you*, and "you" means amateur photographers in general, who will welcome the advent of the Kodak "Maskit" Printing Frame because by the simplest kind of a device the "Maskit" locks the mask and negative tightly together *so that they can not slip*. There is no necessity for gumming the negative or mask to the printing glass no matter how many duplicate prints you may care to make. The thumb controlled device at the side of the "Maskit" holds the negative and mask in proper registry for one print or a hundred.

And the "Maskit" does more than this. It not only prevents slipping but, in addition, insures uniform white margins on all four sides of the print, provided standard size paper be used. In other words under such conditions, no trimming is necessary—when the print is dry it is ready for mounting at once. This feature, alone, is enough to make the "Maskit" thoroughly worth while.

Each "Maskit" frame is equipped with a glass the full size of the frame, three cut-out masks, and a metal extension strip for use with very small negatives. If masks with openings of different size from those furnished with the "Maskit" are desired, they may be made by the amateur, himself, with the greatest ease. The best method for the proper cutting of such masks is fully explained in the "Maskit" direction sheet.

## THE PRICE.

### KODAK "MASKIT" PRINTING FRAME.

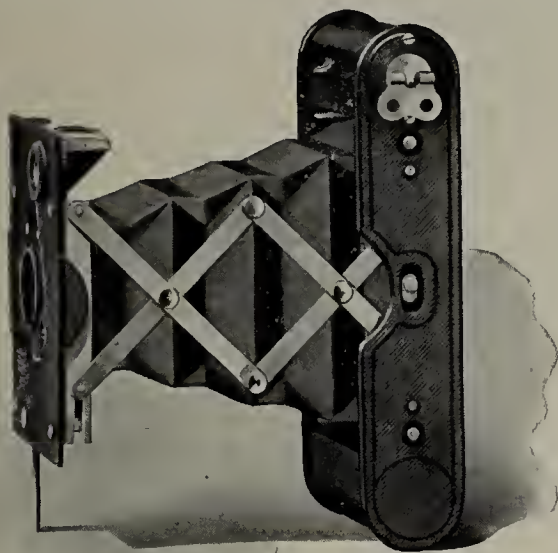
SIZE			
3¼ x 4¼, opens two thirds,	-	-	\$ .40
3¼ x 5½ " " "	-	-	.45
5 x 7 " " "	-	-	.50

(2)

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# Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



## THE VEST POCKET AUTOGRAPHIC KODAK.

The Vest Pocket Kodak has been called, and rightly—the essence of efficiency. The Vest Pocket Autographic Kodak, then, is the quintessence of efficiency combining as it does the compactness, the convenience, the dependability of the Vest Pocket Kodak with the means for dating and titling your negatives when you make them. And there is no advance in the price.

It seems almost impossible that so much could be packed in so small a space but Kodak workmen only smile at that word “impossible”. They have achieved the impossible so often that the word has lost much of its significance. The impossible thing, to them, means the thing worth doing—and doing well—that is all.

So it is that the Vest Pocket Autographic Kodak, the quintessence of efficiency, has sprung into being. It slips in the pocket just as easily as the old Vest Pocket Kodak, it *is* the old Vest Pocket Kodak except that the means for writing it on the film at the time has been added.

The advantages of the autographic attachment can hardly be over-estimated. Memory at best is fickle and she often fails us when we need her most.

But memory backed with the autographic record is a very different personage. You can't forget, memory is effectively linked up with each picture for good and all. There is sure to be *something* that you would like to remember concerning each picture and it is this very something that the autographic attachment records. Often this record will contain valuable information, precious data—always it will add to the worth of the picture in the years to come.

Anastigmat equipment, always worth while, is of particular service when fitted on the Vest Pocket Kodak for the reason that the resulting negatives, clean cut and sharp, clear to the edges, yield excellent enlargements with no loss of detail. The Vest Pocket Kodak does such thoroughly good work and we are so proud of the results secured that we frequently wish to signalize one of these little picture masterpieces in an enlargement—particularly as the Vest Pocket Kodak Enlarging Camera makes this such a simple matter.

Two of the three styles of the Vest Pocket Autographic Kodak are furnished with anastigmat equipment, the Vest Pocket Autographic Kodak *Special*, fitted with Zeiss Kodak Anastigmat lens and the Vest Pocket Autographic Kodak with Kodak Anastigmat lens *f.* 7.7.

A note book that would take pictures would be a very wonderful thing. You would be eager to see such a marvel. A Kodak no larger than a note book, permitting you to make brief notes beneath each negative, is even more wonderful. And you have only to go to your dealer's to see one.

### The Price.

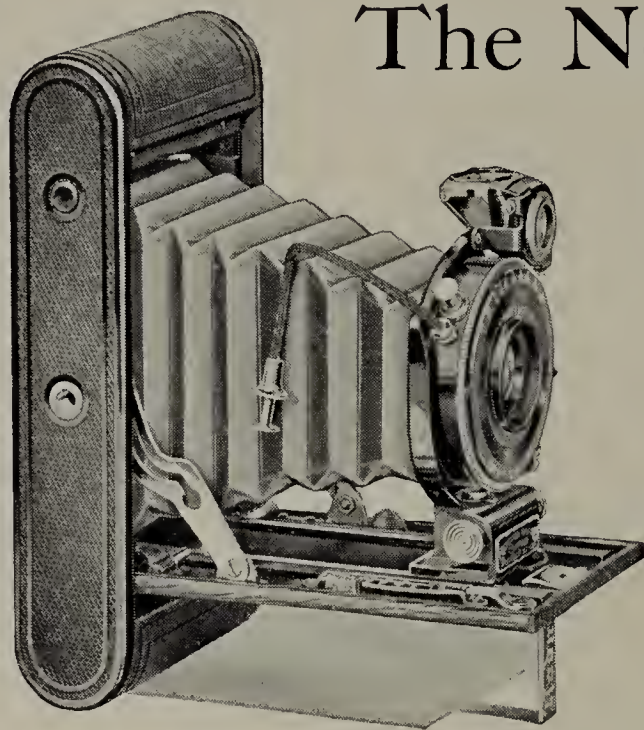
Vest Pocket Autographic Kodak, meniscus achromatic lens and Kodak Ball Bearing shutter	\$6.00
Vest Pocket Autographic Kodak, with Kodak Anastigmat lens <i>f.</i> 7.7 and Kodak Ball Bearing shutter	10.00
Vest Pocket Autographic Kodak <i>Special</i> , Zeiss Kodak anastigmat lens, and Kodak Ball Bearing shutter	22.50

(3)

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*If it isn't an Eastman, it isn't a Kodak.*



## The No. 1 Autographic KODAK, *Special*

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Good enough to do  
any work that any hand  
camera will do—*satisfac-*  
*torily*.

**SPEED.** The Shutter has a speed of  $1/300$  of a second and slower controllable speeds to one second—also has the time and bulb actions, *and is large enough to give the full benefit of the anastigmat lenses* with which the camera is listed.

**QUALITY.** All the way through the No. 1 Autographic Kodak *Special* has that mechanical precision, that nicety of adjustment and finish that gives the distinction of “class”.

**SIZE.** The pictures are  $2\frac{1}{4} \times 3\frac{1}{4}$  inches; the camera measures but  $1\frac{3}{8} \times 3\frac{3}{8} \times 6\frac{5}{8}$  inches, in spite of the fact that its equipment provides for anastigmat lenses of the highest speed.

**AUTOGRAPHIC.** It is “autographic”, of course. All the folding Kodaks now are. You can date and title the negative easily and permanently at the time you make the exposure.

**SIMPLICITY.** Effective as it is, the Kodak Idea, Simplicity, has not for one moment been lost sight of, there are no complications. The No. 1 Autographic Kodak, *Special*, has the refinements that appeal to the expert—to the beginner it offers no confusing technicalities.

### THE PRICE.

No. 1 Autographic Kodak <i>Special</i> , with Zeiss-Kodak Anastigmat lens, <i>f</i> .6.3,	\$45.00
Do., with Cooke Kodak Anastigmat lens, <i>f</i> .6.3, - - - - -	36.00
Do., with Zeiss-Tessar, Series 1c lens, <i>f</i> .4.5, - - - - -	56.00

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EASTMAN KODAK CO., ROCHESTER, N. Y., *The Kodak City.*



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**KODAK**

*Autographic*

THE most important photographic development in two decades, is the Autographic Kodak. It makes the record authentic; answers the questions: *When did I make this? Where was this taken?* Every negative worth taking is worth such date and title. With the Autographic Kodak you make the record, almost instantly, on the film.

It's very simple. Open the door in the back of Kodak, write the desired data on the red paper, expose for a second or so, close the door. When the film is developed, the records appear on the intersections between the negatives.

This autographic feature having now been incorporated in the most important Kodak models, we have arranged to take care of our old customers by supplying Autographic Backs for Kodaks of these models.

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# THE PHOTOGRAPHIC TIMES PRINT COMPETITION

ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES will continue these pictorial contests until further notice.

The next contest will be closed on June 30th, 1915, so as to be announced in the August Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00

Second Prize, \$5.00

Third Prize, \$3.00

And three honorable mention awards of a year's subscription to  
THE PHOTOGRAPHIC TIMES.

In addition to which those prints which deserve it, will be Highly Commended.

## CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. This competition will be for "Novices," and the subject is open.

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put the name and address on the back of each print.

Send particulars of conditions under which pictures were taken, separately by mail, also marking data on back of each print or mount. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also material employed as plate, lens, developer, mount and method of printing.

NO PRINT WILL BE ELIGIBLE THAT HAS EVER APPEARED IN ANY OTHER AMERICAN PUBLICATION.

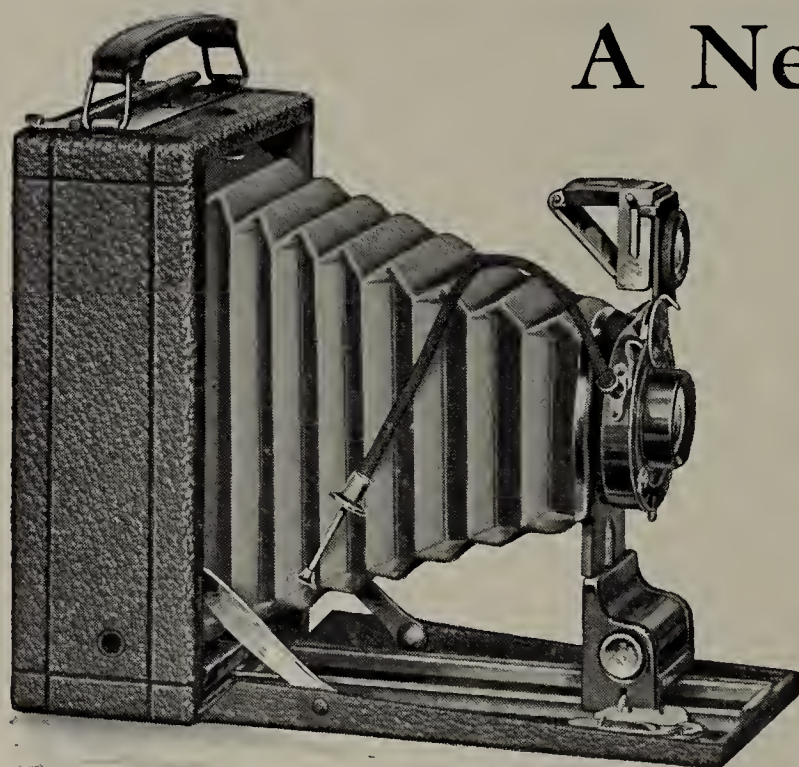
All prints become the property of this publication, to be used in THE PHOTOGRAPHIC TIMES, as required, to be reproduced either in our regular pages or criticism department; credit will, of course, be given, if so used; those not used will be distributed, pro rata, among the hospitals of New York, after a sufficient quantity has been accumulated.

We reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Foreign contestants should place only two photos in a package, otherwise they are subject to customs duties, and will not be accepted.

All prints should be addressed to "THE JUDGES OF THE PHOTOGRAPHIC TIMES PRIZE PRINT CONTEST, 135 West 14th Street, New York, N. Y.," and must be received by us not later than June 30th.





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Prices—Premoette Sr. with Kodak Ball Bearing Shutter and Kodak Anastigmat lens, *f*.7.7, for  $2\frac{1}{2} \times 4\frac{1}{4}$  pictures, \$15.00. Ditto, for  $3\frac{1}{4} \times 5\frac{1}{2}$  (post card) pictures, \$17.50.



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When you send a print in for competition and want to know how it compares with other prints sent in, we send you a rating card, judging the print for Composition Pictorial Quality, etc., so that you can find out where your faults lie and improve them. With the new year other features are to be inaugurated of like value to the amateur who wants to improve his photographic work.

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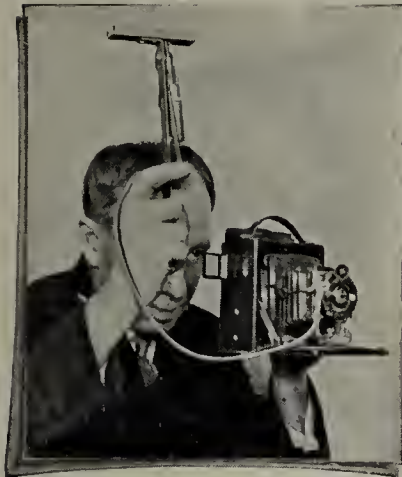
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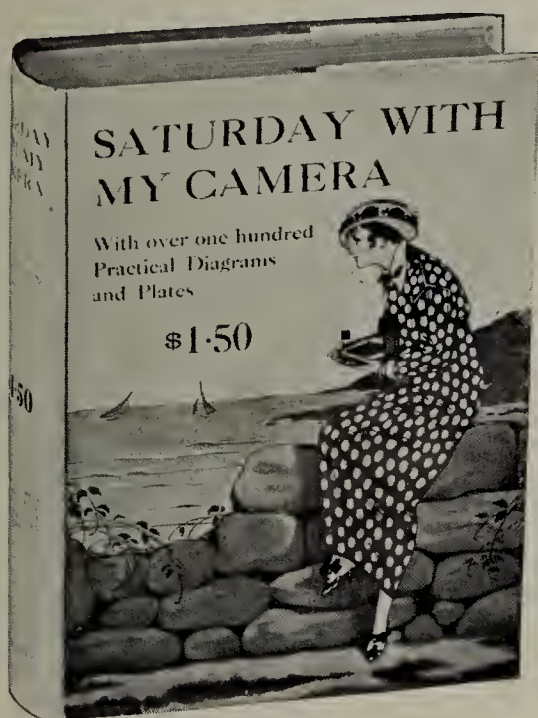
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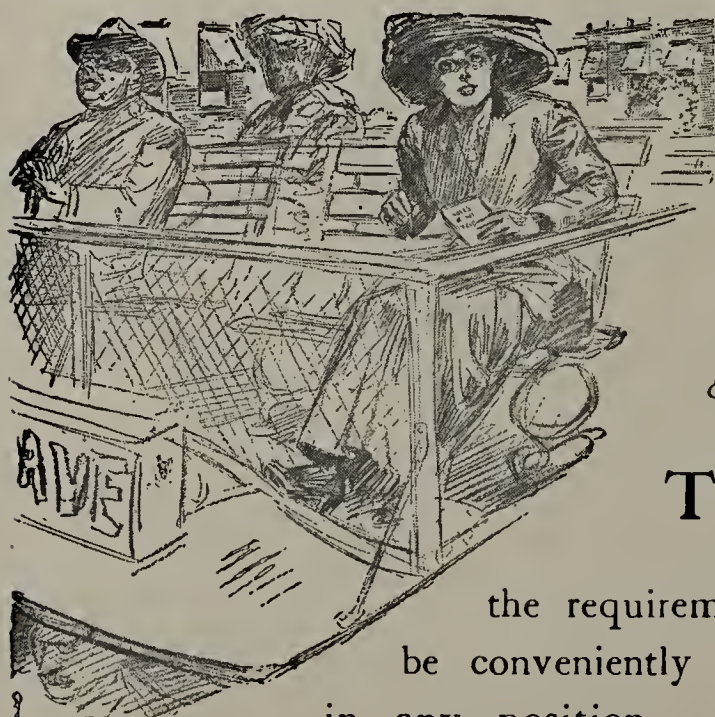


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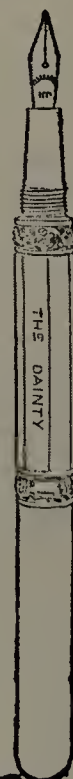
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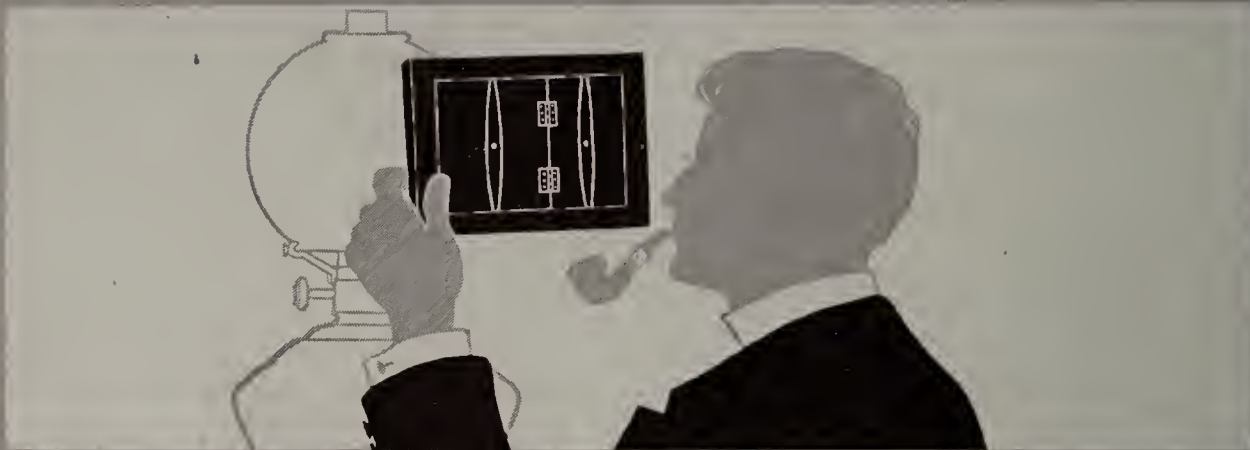
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